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Winter Exhibition

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Royal academy of arts.

EXHIBITION

OF WORKS BY

THE OLD MASTERS

AND

Deceased Masters of the British School

INCLUDING A COLLECTION OF

WATER COLOURS

WINTER EXHIBITION

THIRTY-NINTH YEAR

MDCCCCVIII

WILLIAM CLOWES AND SONS, LIMITED
PRINTERS TO THE ROYAL ACADEMY

The Exhibition opens on Monday, January 6th, and closes on Saturday, March 14th.

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No sticks, umbrellas, or parasols are allowed to be taken into the Galleries. They must be given up to the attendants at the Cloak Room in the Entrance Hall. The other attendants are strictly forbidden to take charge of anything.

The Refreshment Room is reached by the staircase leading out of the Water Colour Room.

The Gibson (Sculpture) Gallery and the Diploma Galleries are open daily, from 11 A.M. to 4 P.M. Admission free.

All Communications should be addressed to "The Secretary."

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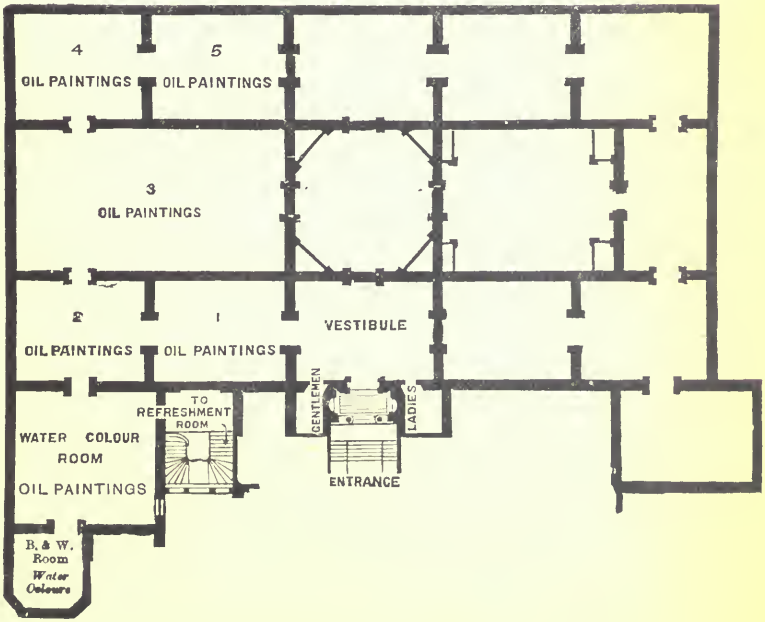
PLAN OF THE GALLERIES.



CATALOGUE.

The numbers follow from left to right.

The Portraits are described under four sizes:—"bust," the head and shoulders; "half figure," to the waist; "three-quarter figure," to the knee and below; "full length," the entire figure.

The terms "to right," "to left," and "on right" "on left," in all descriptions denote the right and left of the spectator.

The following abbreviations are used:—b. born; m. married; d. died; r. right; l. left.

In the sizes of the Works the height is always placed before the width.

The Works are Catalogued under the names given to them by the Contributors. The Academy can accept no responsibility as to their authenticity.

GALLERY No. I.

OIL PAINTINGS—Nos. 1-38.

LENT BY — PAINTER.

1 Portrait of MICHELANGELO.

W. G. Rawlinson, Esq. — **Ascribed to Giuliano Bugiardini.**

Bust to r., three-quarter profile to r., looking at the spectator; dark fur-trimmed robe; dark background. Panel, 24 by 20 in.

2 Portrait of WILLIAM WEST, 1st LORD DELAWARR.

Major G. L. Holford. — **William Stretes.**

Son of Sir George West, and adopted heir of his uncle Sir Thomas West, 9th Baron Delawarr and West; was disinherited, but afterwards knighted and created Lord Delawarr for his services at the siege of St. Quentin, 1568, and subsequently restored to his inheritance 1569 d. 1595.

Three-quarter figure, standing with legs apart, full face black cap with white plume, black dress slashed with crimson; gloves in l. hand, and sword; rings on first and little fingers of l. hand. Panel, 52 by 31 in.

LENT BY PAINTER.

3 Portrait of MONSIGNOR AGUCCHIO.

SIR EDGAR SEBRIGHT, BART. **Domenichino.**

Giovanni Battista Agucchio, ecclesiastic and writer, b. 1570; Secretary to Pope Gregory XV., and Nuncio at Venice; d. 1632.
Bust, facing the spectator, both hands showing and holding a letter; dark coat; dark background. Canvas, 23½ by 18½ in.

4 Portrait of QUEEN MARY TUDOR.

SIR W. CUTHBERT QUILTER, BART. **Lucas de Heere.**

Daughter of King Henry VIII. by his first wife, Catherine of Aragon; b. 1515; succeeded her half-brother, Edward VI., 1553; m. Philip II. of Spain, 1554; d. 1558.
Small half figure, facing the spectator; black fur-trimmed gold-embroidered dress, open at the neck, close black cap, with jewelled and coloured crown, gold chains, and jewelled pendant; hands clasped and holding a gold chain. Panel, 30 by 22½ in.

5 Portrait of A LADY.

ERNEST G. PRETYMAN, ESQ. **Early Flemish.**

Small half figure to l.; black square-cut dress, with open-work sleeves, and black close-fitting cap; a jewel with pendant pearls hangs on her breast; her hands are clasped in the attitude of prayer. Panel, 16 by 11 in.

6 TWO WINGS OF A TRIPTYCH.

MESSRS. DUVEEN BROS. **Gerard David.**
(Kann Collection.)

On the l. wing is Christ carrying the Cross. He is sinking beneath the weight of the Cross, which Simon of Cyrene is helping to support, while two soldiers buffet and lash Him; beside the group runs a dog. Above, forming another picture, is a representation of the Crucifixion.
On the r. wing is the Resurrection. The Saviour is shown coming forth from the tomb; His r. hand is held in the attitude of benediction, and in His l. He holds a processional cross, on which is hung a banner; around Him are three guards in various attitudes. Above, forming another picture, are three figures walking on a path below a fortress. Panel, 34 by 11 in. each.

LENT BY PAINTER.

7 TWO WINGS OF A TRIPTYCH.

MESSRS. DUVEEN BROS. (Kann Collection.) — Gerard David.

These form the reverse sides of the two wings just described, and represent the Annunciation.

On the l. wing is a small full length figure of the Angel standing to r., his r. hand raised, in his l. a sceptre terminating in a fleur-de-lys.

On the r. wing a similar figure of the Virgin to l., her r. hand raised and holding a book in her l.; near her head hovers a dove.

Both figures are standing in an arched stone niche. Panel, 34 by 11 in. each.

8 Portrait of A MAN.

ERNEST G. PRETYMAN, ESQ. — Early Flemish.

Small half figure to l., looking at the spectator, of a man in a black dress and black cap; in his l. hand he holds a glove. Panel, 8¾ by 6 in.

9 THE MARRIAGE FEAST AT CANA.

VERNON WATNEY, ESQ. — Gerard David.

Four persons are represented seated at a table in a loggia, the bride and bridegroom at the head of the table, and Jesus and His mother at the side; He has His hand raised in the attitude of blessing; two attendants are pouring out wine, and another figure is seen through the pillars of the loggia. Panel, 8 by 6 in.

10 VIRGIN AND CHILD.

VERNON WATNEY, ESQ. — Flemish, 15th Century.

The Virgin, seated, facing the spectator, is looking down at the Child, Whom she holds in her arms; His r. hand is grasping His r. foot; gold background. Panel, 10½ by 8 in. (arched top).

11 Portrait of THE CHANCELLOR HENART.

VERNON WATNEY, ESQ. — Corneille de Lyons

Small bust, facing the spectator; black dress, flat black cap; green background. Panel, 6 by 5 in.

LENT BY PAINTER.

12 THE TEMPTATION.

VERNON WATNEY, ESQ. **Gerard David.**

Small full-length figure of our Lord, in a rocky landscape, with buildings in the background; He is seated with his r. hand upraised, while beside Him stands the devil, habited as a monk. Panel, 8 by 6 in.

13 TRIPTYCH.

C. FAIRFAX MURRAY, ESQ. **Flemish, 15th Century.**

On the left wing is The Nativity. The Virgin kneels in adoration before the Child, Who is also adored by St. Joseph and St. Anne; beside her are an ox and an ass.

In the centre is the Adoration of the Kings. The Virgin is seated, with the Child in her lap; in front of them kneels one of the kings, Gaspar, his hands clasped in adoration; behind Gaspar stand Balthazar the Ethiopian king, and Melchior, carrying offerings; about them are several armed retainers; immediately behind the Virgin stands St. Joseph; a richly decorated archway forms the background.

On the r. wing is the Presentation in the Temple. Panel, sides, each 35 by 11 in.; centre, 37 by 27 in. (pointed tops).

14 Portrait of A MAN.

R. H. BENSON, ESQ. **French, 16th Century.**

Small half figure, facing the spectator; black dress, black flat cap his r. hand rests on his hip, in his l. are his gloves; green background. Panel, 8½ by 7 in.

15 Portrait of A LADY.

LORD BOSTON. **Unknown.**

Small half figure, slightly to r.; black dress with yellow sleeves, black close fitting head-dress; grey background. Panel, 7 by 5½ in.

16 Portrait of GABRIELLE DE BOURBON.

VERNON WATNEY, ESQ. **François Clouet, called Janet.**

Wife of Louis II., Prince de la Trémoille.

Bust to l., three-quarter profile to l.; black square-cut dress, with white chemisette and high lace ruff; fair waving hair, confined by a jewelled band, from which hangs a black head-dress; she wears a richly jewelled necklace, and suspended by a string of pearls from her bodice is a medallion; grey background. Panel, 13 by 9 in.

LENT BY PAINTER.

17 Portrait of A MAN.

R. H. Benson, Esq. **French, 16th Century.**

Small half figure to l., looking at the spectator; black dress, black flat cap; his r. hand rests on his hip, in his l. are his gloves; green background. Panel, 8½ by 7 in.

18 Portrait of A MAN.

Lord Boston. **Unknown.**

Half figure, facing the spectator; dark fur-lined dress, black flat cap, brown background. Panel, 7 by 5½ in.

19 THE ADORATION OF THE KINGS: TRIPTYCH.

Messrs. Duveen Bros. **Civetta.**

In the centre the Virgin is seated with the Child in her lap; at their feet kneels Gaspar, offering a golden cup; behind him stand three armed attendants, while others on foot and on horseback are seen on the steps and in the courtyard of the ruined Renaissance building in which the scene is laid; behind the Virgin stands St. Joseph.

In the l. wing the Ethiopian king, Balthazar, is seen advancing with his offering in his hand, he is followed by attendants, and many others are seen on the banks of a river, which stretches away in the distance beneath high hills.

In the r. wing Melchior, similarly attended, brings his gifts. Panel, centre, 33 by 22 in.; sides, 33 by 9½ in. each.

20 CALVARY.

Messrs. Duveen Bros. (Kann Collection.) **Attributed to Jan Provost.**

Christ on the Cross in the centre; at His feet kneels Mary Magdalene embracing the Cross with clasped hands; the Virgin stands on the l., St. John on the r.; at the foot of the Cross is a skull; a wooded and mountainous landscape, with a fortress and river in the middle distance. Panel, 15 by 12 in.

LENT BY PAINTER.

21 Portrait of PATRICK, 9th BARON GLAMIS.

THE EARL OF STRATHMORE AND KINGHORNE. **Unknown.**

Son of John, 8th Baron; created Earl of Kinghorne 1606; d. 1615.
Bust, slightly to l., looking at the spectator; red richly embroidered dress; high white ruff, black cap, with jewelled band and medallion; holds a pink in his r. hand. Inscribed "P.L.G., ætatis suæ 8, 1583." Panel, 17 by 14½ in.
On the reverse side is a portrait of Lord Glamis's secretary, a youth in red gold-embroidered dress, with white ruff; a pen is stuck behind his r. ear and in his r. hand he holds an inkpot. In the r. hand top corner is a label with the following inscription:—

"My Lord I am at your comand
So wes my fatheris will
That I suld be ane trew servād
And yat I will fulfill
Quhat yow comand me till
I sall do my devoir
God grant me have sic skill
As haid my father befoir.—MCCCCCLXXXIII. Georgius Boswell, ætatis suæ xv." Panel, 17 by 15 in.

22 VIRGIN AND CHILD, AND TWO ANGELS.

R. H. BENSON, ESQ. **Vittore Crivelli.**

Half figure of the Virgin, in a rich gold-embroidered robe and head-dress, holding the Child, who is seated on a cushion placed on a balustrade that runs across the front of the picture; in His hand He holds a bird, and on the slab are an open book, two cherries, and a carnation; an angel stands on either side. Inscribed on the balustrade, "Opus Victoris Crivellu Veneti." Panel, 22 by 16 in.

23 TWO SAINTS.

THE EARL OF PLYMOUTH. **Florentine School.**

Two full length figures, less than life size; on the l. St. Peter, on the r. St. Benedict; each carries his emblem in his r. hand, and an open book in his l.; above the heads of the Saints is a scroll with the following anagram:—

"Quos anguis dirus tristi mulcedine pavit
Hos sanguis mirus Christi dulcedine lavit."

Above the picture is a semicircular lunette, on which is depicted a Pietà—the nude half figure of Christ supported in an upright position in the tomb by two angels. Panel, 65 by 32 in

LENT BY PAINTER.

24 Portrait of ANGELO POLIZIANO.

THE EARL OF PLYMOUTH. **Italian School.**

A Florentine scholar and writer; b. 1454; d. 1494.
Bust to l.; three-quarter profile to l.; brown dress, red cap; foliage background, with birds. Panel, 15 by 11 in.

25 THE ADORATION OF THE MAGI.

MESSRS. DUVEEN BROS. **Quentin Matsys.**
(Kann Collection.)

The Virgin is seated on the l., holding the Child in her lap; in front of them kneels the aged Gaspar in adoration; behind him are the two other magi, Balthazar and Melchior, and numerous figures in the background; through an archway are seen some blue mountains in the distance; half-length figures. Panel, 39 by 30½ in.

26 THE ADORATION OF THE MAGI.

MAJOR G. L. HOLFORD. **Early Italian.**

The scene is laid in an open country, with hills in the distance; outside a stable the Virgin is seated, holding the Child, who reaches forward to receive a gold cup from one of the magi kneeling before Him; behind are the other two magi and two attendants with a horse, the latter partially hidden by a hill which rises in the r. foreground; beside the Virgin stands St. Joseph, leaning on a staff. Canvas, 10½ by 27½ in.

27 PIETÀ.

R. H. BENSON, ESQ. **Filippino Lippi.**

Christ, supported in the tomb by Joseph of Arimathea; two angels with the instruments of the passion. Panel, 6½ by 13 in.

28 VIRGIN AND CHILD, WITH SAINTS.

MARTIN H. COLNAGHI, ESQ. Lorenzo Lotto

Three-quarter figure of the Virgin, seated, holding the Child on a cushion beside her; He is turning towards St Dominic, who stands beside Him, holding a lily; on the other side of the Virgin is St. Jerome. Signed, on a box on which the cushion rests, and dated, "Lorenzo Lotto, 1521" Canvas, 36 by 30 in.

LENT BY PAINTER.

29 EXECUTIONER WITH THE HEAD OF ST. JOHN THE BAPTIST.

CAPTAIN E. M. CONOLLY. **Early Italian.**

Half figure of the executioner, leaning on a sword, which he holds with both hands, and turning round towards Salome, who is holding up by the hair the head of the dead Saint. Panel, 31 by 25 in.

30 THE ADORATION OF THE SHEPHERDS.

MAJOR G. L. HOLFORD. **Bonifazio Veronese.**

Small full-length figure of the Virgin, seated among ruins, holding the Child on a cushion in her lap; on the l. St. Joseph sits leaning over them; on the r. two shepherds kneel in adoration; a lamb, with its legs tied, lies beside them; child-angels above; landscape, with buildings seen to r. Panel, 45 by 59 in.

31 ST. CATHARINE.

C. FAIRFAX MURRAY, ESQ. **Giovanni Antonio Sogliani.**

Half figure, seated, facing the spectator, holding a palm branch and a book, on which is inscribed "Hæc est Virgo sapiens." On the base of a column on the r. is inscribed "Johannes Antonius faciebat." Panel, 32 by 26 in.

32 VIRGIN AND CHILD, AND ST. JOHN.

C. FAIRFAX MURRAY, ESQ. **Sandro Botticelli.**

The Child lies on a cushion; over Him bends the kneeling Virgin in the attitude of adoration; beside her stands the little St. John holding a cross; ruined building and landscape background. Panel, 45½ by 45½ in. (circular).

33 Portrait of A MAN.

CAPT. HEYWOOD LONSDALE. **Ascribed to Raphael.**

Half figure to l., richly attired in a red fur-trimmed dress and black four-cornered hat, his r. hand grasps a medallion; dark background. At one time thought to be a portrait of Lorenzo de' Medici II., Duke of Urbino; b. 1492; d. 1519. Canvas, 38½ by 31½ in.

LENT BY PAINTER.

34 VIRGIN AND CHILD.

MAJOR G. L. HOLFORD. Venetian School.

The Virgin is seated under a tree, looking down on the Child, who, seated on the ground beside her, holds up His r. hand to take a bunch of flowers which she holds in her l.; her r. hand rests on a basket of flowers; St. Joseph, with the ox and the ass, is seen on the r. various scenes are depicted in the rocky and mountainous landscape with ruined buildings which forms the background, among them St. Jerome with his lion. Canvas, 41½ by 65 in.

35 ST. JOHN THE BAPTIST.

W. G. WATERS, ESQ. School of Leonardo.

Half figure, partially nude, the r. hand and arm uplifted; dark background. Panel, 30 by 21 in.

36 HEAD OF AN OLD MAN.

J. HANSON WALKER, ESQ. Venetian School.

Bust to r., three-quarter profile to r., looking at the spectator; dark dress and cap; dark background. Canvas, 16 by 13½ in.

37 Portrait of A MAN.

MAJOR G. L. HOLFORD. Paris Bordone.

Three-quarter figure to l., in a dark fur-trimmed dress, leaning his l. arm on a pedestal; dark background. Canvas, 45 by 36 in.

38 Portrait of VINCENZO GUARINO.

C. FAIRFAX MURRAY, ESQ. Giambattista Moroni.

Bust, to l.; three-quarter profile to l., looking at the spectator: dark dress, narrow white collar; grey background. Inscribed, "Vincent Guarinon an. æt XXXXV. MDLXXII." Canvas, 25 by 20 in.

GALLERY No. II.

OIL PAINTINGS—Nos. 39–77.

LENT BY PAINTER.

39 THE BILLET DOUX.

CAPT. HEYWOOD-LONSDALE. **Gerard Terburg.**

A cavalier is handing a letter to a lady dressed in a red jacket bordered with ermine, and a white satin gold-embroidered petticoat, her head is wrapped in a white kerchief; at a table near stands a maid holding an ewer and basin; on the table is a tall candlestick; a spaniel lies on a stool in the r. foreground; a bed is seen in the background. Panel, 22 by 19 in.

40 Portrait of A MAN.

MAJOR G. L. HOLFORD. **Gonzales Coques.**

Small full length of a man, with long black hair, in black hose and doublet with slashed sleeves, wearing a sword and dagger, standing near a column and green curtain, his l. hand resting on a table. On copper, 10 by 7½ in. (oval).

41 A PEASANT WOMAN.

T. HUMPHRY WARD, ESQ. **Ferdinand Bol.**

Half figure of a woman, in a brown dress, leaning with both hands on the top of a half-door and looking towards the spectator; sky background. Canvas, 39 by 30 in

42 VIEW IN THE ENVIRONS OF HAARLEM.

MESSRS. DUVEEN BROS. **Jacob van Ruysdael.**
(Kann Collection.)

View from some rising ground across the bleaching grounds of Overween to the town and church of Haarlem, which are seen on a hill to the l.; a plain stretches away on the far r., and in the distance is seen the sea; on the bleaching grounds are numerous figures; blue sky, with clouds. Signed "J. V. Ruisdael." Canvas, 20¾ by 25¾ in.

LENT BY PAINTER.

43 A DUTCH TOWN.

MRS. SANDARS. **J. van der Heyden.**

View, looking along a canal, crossed by a bridge in the foreground; trees and houses on both sides of the canal, and a large church on the l.; numerous figures; blue sky, with clouds. Panel, 14 by 18 in.

44 STILL LIFE.

J. H. STANDEN, ESQ. **Francis Snyders.**

Lobsters, shells, figs, grapes, and other fruit lying on a slab; behind is a large goblet; on the stem of one of the bunches of grapes is perched a small parrot. Signed, with monogram, and dated 1647. Panel, 25 by 36½ in.

45 RIVER SCENE.

CAPT. HEYWOOD-LONSDALE. **Solomon van Ruysdael.**

A wide river stretching into the distance, with numerous boats; in one of them, on the l., are three figures; buildings seen on either bank; cloudy sky. Signed on the boat on l., "S.V.R." (V and R connected). Panel, 11 by 12½ in.

46 THE LAWYER.

CAPT. HEYWOOD-LONSDALE. **Adrian van Ostade.**

Interior of a room; small three-quarter figure of an old man in a brown dressing-gown and embroidered skull-cap, reading a letter which he holds in his r. hand; in his l. are his spectacles; papers and a large red seal lie on a table beside him; a curtain is drawn partly across the room, and beyond it are seen a book-case and some books. Signed and dated, "A. V. Ostade, 1664" (A and V connected). Panel, 11 by 8½ in.

47 MOONLIGHT SCENE.

MRS. WAUCHOPE. **Aart van der Neer.**

View looking across a wide river with the buildings of a town in the r. distance; houses and trees on the l., and in the foreground two men drawing a net; cattle on the r.; the moon is seen shining through a break in some dark clouds. Signed, with monogram. Canvas, 12 by 58 in.

LENT BY PAINTER.

48 INTERIOR OF A CHURCH.

MRS. SANDARS. **Emanuel de Witte.**

View of the choir, and three aisles; eight figures. Signed, and dated, on the pavement, "E. de Witte, 1650." Panel, 19 by 14½ in.

49 "LE DIAMANT DE LA CURIOSITÉ."

MAJOR G. L. HOLFORD. **Nicholas Berghem.**

Landscape, with a mound in the foreground, near which are cows, sheep, and a goat; a wood beyond to the r.; on the l. sits a woman working, and behind her a herdsman playing a pipe; blue sky, with clouds. Signed "Berchem." Panel, 9½ by 12 in.

50 THE GUARD ROOM.

CAPT. HEYWOOD-LONSDALE. **David Teniers.**

Five men seated round a low table, two of them playing cards, two others looking on; another similar group is seen through an archway on the r.; in the r. and l. foreground are a banner, drums, a trumpet, and numerous warlike implements; other members of the guard are near the entrance, beyond which is seen a group of soldiers, with a citadel and town in the distance. Signed "D. Teniers." Panel, 23 by 37 in.

51 SOLDIERS QUARRELLING.

C. FAIRFAX MURRAY, ESQ. **Antoine and Louis Le Nain.**

Interior of a guard room; near a table, on which are some cards, are two soldiers in armour, one with his helmet on and holding a glass of wine in his r. hand, two others are fighting; a boy stands in the foreground, and on the r. is another soldier warming himself at a fire. Canvas, 28½ by 22½ in.

52 MOONLIGHT SCENE.

LORD HUNTINGFIELD. **Aart van der Neer.**

View, looking along the wooded banks of a river, which flows through the middle distance, on it are several boats; houses are seen on the r., and a church in the middle distance; three figures of a man, a woman, and a boy in the l. foreground; the moon is shining through a cloudy sky. Signed with monogram, and dated, 1646. Panel, 33 by 47½ in.

LENT BY PAINTER.

53 Portrait of A MAN.

J. H. Standen, Esq. **Albert Cuyp.**

Bust of a man to r., three-quarter profile to r., looking at the spectator, holding a glass of wine in his r. hand, and a flute in his l.; red embroidered jacket with white vest, black cap with white feather. Signed and dated "A. Cuyp, fec. A° 1652." Panel, 20½ by 17 in.

54 Portrait of A MAN.

C. Newton-Robinson, Esq. **Gerritsz Cuyp.**

Half figure to r.; three-quarter profile to r., looking at the spectator; black dress, large white ruff; holds a book in his r. hand; dark background. Inscribed "Ætatis 60, A° 1648." Canvas, 30 by 24 in.

55 RETURN FROM THE CHASE.

The Duke of Wellington, K.G. **Philip Wouverman.**

Extensive view over a wooded country, intersected by rivers, and dotted here and there with buildings. Near the entrance to a château on the l. is a large party of ladies and gentlemen, with attendants, horses, and dogs; others are seen arriving from the opposite side; amongst those nearest the entrance are a gentleman, who has alighted from a grey horse, and presents a hare to a lady, and another gentleman who is assisting a lady to dismount; behind them are huntsmen, variously occupied, a page holding a grey horse, and a blind man led by a dog; in the middle distance are a coach drawn by four grey horses, and several huntsmen watering their horses at a fountain adorned with an equestrian statue on the top; sunlit sky. Canvas, 28½ by 40½ in.

56 FLOWER-PIECE.

Martin H. Colnaghi, Esq. **Peter Faes.**

Various flowers in a vase on a marble slab. Signed, and dated, "P. Faes, 1789." Canvas, 27½ by 21 in.

57 A ROUGH SEA.

Otto Beit, Esq. **Jacob van Ruysdael.**

The estuary of a river, with several vessels scudding before a strong breeze; one on the r. with a white sail is flying the Dutch flag; beyond it is a man-of-war; a few piles are seen in the l. foreground, and in the extreme l. distance is the outline of a town; stormy sky. Signed "J. v. Ruisdael." Canvas, 41½ by 48½ in.

LENT BY PAINTER.

58 FLOWER-PIECE.

MARTIN H. COLNAGHI, ESQ. **Peter Faes.**

Various flowers in a vase on a marble slab, on which is a bird's nest. Signed, and dated, "P. Faes, 1789." Canvas, 27½ by 21 in.

59 DEPARTURE FOR THE CHASE.

THE DUKE OF WELLINGTON, K.G. **Philip Wouverman.**

View over an extensive country, intersected by a river, with steep hills in the distance. In front of a château on the r. are a number of ladies and gentlemen preparing to depart for the chase, some descending the steps of a portico, others already mounted; amongst them are a lady on a brown horse and a gentleman on a roan, which is kicking; advancing on the l. are a lady and gentleman, the latter with a hawk on his wrist, preceded by a man blowing a trumpet; a group of peasants on the extreme l.; sunlit sky, with dark clouds. Signed in the r. corner, "PHLS W" (PHLS connected). Canvas, 29 by 41 in.

60 Portrait of A MAN.

LAURIE FRERE, ESQ. **Sir Peter Lely.**

Bust to l., three-quarter profile to l., looking at the spectator; long, fair, curling hair; brown dress. Painted in an oval. Canvas, 29½ by 24½ in.

61 SHORE SCENE.

CAPT. HEYWOOD-LONSDALE. **Isaac van Ostade.**

At the foot of a sandhill in the r. foreground are a group of fishermen and women; on the l. a man is driving a horse and cart on to the beach, at the edge of which near the sea is another group of figures; cloudy sky. Signed, "I. v. Ostade." Panel, 16 by 22 in.

62 WILLIAM III.'s YACHT.

LORD RIBBLESDALE. **Ludolph Backhuysen.**

The yacht, which is flying the royal standard and the jack, is lying at anchor in the foreground; on board her are numerous figures, and other persons are landing from boats alongside her; other vessels are seen beyond and in the r. and l. distance; cloudy sky. Canvas, 31½ by 45½ in.

LENT BY PAINTER.

63 LE CHAPEAU ROUGE.

MRS. SANDARS. **David Teniers.**

Interior of an alehouse; three men seated at a small table, two of them playing cribbage; two other men looking on; on the chair of the man on the l. is hung a red cap; in the back part of the room is a man asleep on a bench; beyond him is a man talking to a woman at an open door; and on the r. are some other men seated and standing at a fireplace. Signed, near a dog lying in the foreground, "D Teniers fec." On a piece of paper hung on the wall to the l. is the figure of an owl on a perch, and the date "A° 1658." Panel, 18½ by 26½ in.

64 A CAVALIER DRINKING.

J. H. STANDEN, ESQ. **Jan le Ducq.**

Interior of a room; small full length figure of a man, in a brown dress, scarlet stockings, and a large black hat, seated to l., holding a long narrow glass of wine in his r. hand. Panel, 15¼ by 12 in.

65 BOORS DRINKING.

LORD HUNTINGFIELD. **Adrian van Ostade.**

Interior of a tavern; two boors, seated at a table, drinking and smoking, and another looking on; in the background, near a window, are seen the figures of a man and woman. Signed and dated, "A. v. Ostade, 1671." Panel, 17 by 14 in.

66 THE FARRIER'S SHOP.

MESSRS. DUVEEN BROS. **Paul Potter.**
(Kann Collection.)

On the l. is the smithy, through the open door of which can be seen a man at work; two dogs are near the door, one of them gnawing a bone; in a wooden erection attached to the smithy is fastened a horse, from which the farrier, assisted by a man at his side, is extracting a tooth, behind stands a boy; beyond is a white horse; trees and figures and a distant landscape on r.; blue sky, with clouds. Signed "Paulus Potter f. 1648." Panel, 18 by 17½ in.

67 BOORS AT A WINDOW.

CAPT. HEYWOOD-LONSDALE. **Adrian van Ostade.**

Several peasants at an open window, one of them leaning out with a beer glass in his r. hand, and his cap in his l. Signed "A. V. Ostade" (A and V connected) Panel, 11 by 9½ in.

LENT BY PAINTER.

68 LANDSCAPE.

THE EARL OF PLYMOUTH. **Jan van Goyen.**

View looking along a river, which stretches away in the r. distance; houses and trees on the opposite bank; in the l. foreground is a large boat with a sail; on the r. are some men in a boat drawing a net; cloudy sky. Panel, 14 by 21 in.

69 VIEW IN HOLLAND.

OTTO BEIT, ESQ. **Meindert Hobbema and Adrian van de Velde.**

On the r. a long sandy road, overhung with trees, leads along a dyke to a cottage, seen through the foliage; the dyke slopes down to a foot-path, along which two figures are advancing; below this in the l. foreground is a pool, bordered with willows; beyond, the view extends over meadows intersected by hedges and trees, with high ground in the distance; the cows and figures on the roadway in the r. foreground are by Adrian Van de Velde; blue sky, with clouds. Signed and dated, "Minderhout Hobbema f^t, 1663." Canvas, 36½ by 51 in.

70 TWO FIGURES.

L. NEUMANN, ESQ. **Adrian van Ostade.**

Half figures of a woman, in a red jacket, leaning on the half-door of a house, and a peasant who is presenting her with a piece of gingerbread; over the porch trails a vine. Panel, 11½ by 10 in.

71 LANDSCAPE.

THE EARL OF PLYMOUTH. **Jan van Goyen.**

View of sand dunes at the edge of a wood, with a cottage and figures on the r.; cloudy sky. Panel, 14 by 21 in.

72 RIVER SCENE.

EDWARD SPEYER, ESQ. **Hercules Segers.**

View, looking across a river, which is seen flowing away on the r.; to l. two hills; on the farther one is a castle; cloudy sky. Panel, 21 by 34½ in.

LENT BY PAINTER.

73 THE MEETING OF ESAU AND JACOB.

MRS. SANDARS. Rubens.

Esau, clad in armour, attended by two armed followers and a page holding his horse, is approaching his brother with open arms; Jacob, accompanied by his wives, children, servants, and cattle, takes Esau's hand and bows before him. Panel, 19 by 15½ in.
Sketch for the picture in the Munich Gallery.

74 MAN CLEANING FISH.

LORD HUNTINGFIELD. Quiryn Brekelenkam.

Interior; a man with a pipe in his mouth is seated cleaning fish on a board placed on the top of an inverted basket; two children stand by looking on; and on the l. an old woman is seated near a fire over which hangs a large pot. Signed, "Breckelenham." Panel, 12 by 16 in.

75 FLOWERS AND FRUIT.

LORD RIBBLESDALE. Jan van Os.

Grapes, lemons, plums, cherries, etc., with roses and other flowers arranged on a slab. Signed, "J. van Os fecit." Panel, 34 by 27 in.

76 TWO CHILDREN.

J. A. FULLER MAITLAND, ESQ. Pieter Ykens.

Half figures of a boy and girl; he, on the l., in a black dress with green cloak, holds a flower in his r. hand; she, on the r., in a red dress, holds in both hands a skull, round which is a vine wreath. Signed, "P. Ykens." Panel, 12½ by 17 in.

77 VIEW NEAR DELFT.

LORD RIBBLESDALE. Albert Cuyp.

In the middle of a river is a fort built on arches, and approached from either bank by a drawbridge; on the l. is a high building, with another beyond; a woman is coming down some steps from the fort to the river; and on the bank in the foreground is a man fishing. Panel, 17 by 21½ in.

WATER COLOUR ROOM.

OIL PAINTINGS, Nos. 78–113.

LENT BY PAINTER.

78 COVENT GARDEN.

CAPT. HEYWOOD-LONSDALE. **William Hogarth.**

A tall lady, said to be Catherine (Tipping), Lady Archer (who lived in Covent Garden), in a dress of red and white stripes, with an overskirt of blue silk, and wearing a small cap, is approaching a stall of fruit and vegetables, attended by a woman. Behind the lady is a woman walking with a basket on her head, and a man lounges on the stall smoking a pipe. In the background the then open space of Covent Garden Market is seen with the pillar surmounted by sundials which was taken down in 1790. Canvas, 17 by 13 in.

79 THE GREEN ROOM, DRURY LANE.

SIR E. P. TENNANT, BART., M.P. **William Hogarth.**

Barry rehearsing the part of Romeo in the Garden Scene, before, (reading from l. to r.), Miss Pritchard, Mr. Pritchard, Fielding, Quin, and Lavinia Fenton. Canvas, 24 by 30 in.

80 RANELAGH.

MARY, COUNTESS OF ILCHESTER. **William Hogarth.**

Showing the approach to this famous place of amusement. In the foreground are a coach and pair, and numerous groups of figures. Canvas, 36 by 56 in.

81 A WOMAN SWEARING A CHILD TO A RESPECTABLE CITIZEN.

C. FAIRFAX MURRAY, ESQ. **William Hogarth.**

The magistrate is seated at a desk; beside him is a child playing with a dog; in front of him stands the woman taking the oath, while close by is the "respectable," or, as he is styled in the print of this picture, the "grave" citizen, protesting with uplifted hands against the accusation; numerous other figures. Canvas, 20 by 26 in.

LENT BY PAINTER.

82 Portrait of DR. HOADLEY.

C. Fairfax Murray, Esq. William Hogarth.

A dramatist, son of Benjamin Hoadley, Bishop of Winchester; b. 1705; d. 1757.
Small full length figure, seated to l. at a table, holding a paper in his r. hand; on the wall is a bust of Newton. Canvas, 23 by 18 in.

83 Portrait of THOMAS KING AS "LORD OGLEBY."

The Hon. Evan Charteris. Johann Zoffany, R.A.

Thomas King, the actor and dramatist, b. 1730; the original Sir Peter Teazle in Sheridan's "School for Scandal," 1777; ruined himself by gambling, and died in poverty. 1805.
Small full length, standing in a landscape. Canvas, 14 by 11 in.

84 THE JUDGES.

C. Fairfax Murray, Esq. William Hogarth.

The principal figure is Lord Chief Justice Willes; on his r. Justice Bathurst and the Hon. William Noel; on his l. Sir Edward Clive.
Small half figures, in judges' robes. Canvas, 6 by 7 in.

85 THE FIRST PERFORMANCE OF GAY'S "BEGGARS' OPERA" AT LINCOLN'S INN FIELDS, IN 1727.

John Murray, Esq. William Hogarth.

The scene represented is laid in Newgate, and is taken from the third act, when Captain Macheath sings:

"Which way shall I turn me? how shall I decide?"

All the figures are portraits. See Key attached to the frame. Canvas, 22 by 28½ in.

LENT BY PAINTER.

86 Portrait of MARGARET ("PEG") WOFFINGTON.

THE MARQUESS OF LANSDOWNE, K.G. **William Hogarth.**

Comic actress; b. in Dublin, 1720; first appeared in London, at Covent Garden, as "Sir Harry Wildair;" was celebrated for her beauty and liveliness; struck with paralysis on the stage, 1757; d. 1760.

Half figure to r., nearly full face, looking at the spectator; red low-cut dress, green cloak, lace-trimmed hat, tied under her chin with yellow ribbon; dark background. Canvas, 27 by 24 in.

87 SOUTHWARK FAIR.

THE DUKE OF NEWCASTLE. **William Hogarth.**

A representation of the holiday amusements of the period. The central figure in the foreground is a young woman in a hat and feathers, beating a drum, and attended by a black boy blowing a trumpet; near her are two rustics gazing at her in astonishment. On the extreme left advances a prize-fighter, said to be a portrait of James Figg, a noted pugilist and swordsman of the day, covered with scars, mounted on a blind horse, and with a sword in his hand; gaping at him are a man and a girl, while a pickpocket, taking advantage of their amazement, is relieving the former of his pocket-handkerchief; between this group and the central figure is an actor, made up for his part, about to be arrested by bailiffs. Behind these groups is a quack doctor, mounted on a stage, with lighted tow in his mouth, and attended by his merry-andrew. On the extreme r. is a woman with a dice-box, at whose table a countryman is trying his fortune, and a little fellow playing on the bagpipes, to the music of which a monkey and some puppets are dancing. Immediately above these groups on the r. is represented with realistic accuracy a play called "The Fall of Bajazet": the stage having given way, and actors and spectators alike being seen tumbling to the ground. Above this is a show-cloth, copied from an etching by John Laguerre, inscribed "The Stage Mutiny," and descriptive of a dispute between the managers of the Drury Lane and Haymarket Theatres, one of the principal actors in which was Colley Cibber, who is depicted in the extreme right-hand corner of the cloth with a bag of money on his knees. Below this is another show-cloth, with a representation of a giant; and farther to the l. another, with the announcement, "The Siege of Troy is here." Between these is an acrobat swinging, and underneath the Trojan horse are a company rehearsing a play. Next them are the puppet-show of Mr. Punch's horse picking the clown's pocket, and show-cloths representing Adam and Eve, and Punch wheeling his wife to perdition; above is seen a man flying from the steeple of Newington Church. At the "Royal Oak," on the extreme l., is an announcement to the effect that "The whole Court of France" is at "The Royal Wax-works." In the r. distance are green fields, with the Surrey hills beyond. Painted 1733. Canvas, 47½ by 59 in.

LENT BY PAINTER.

88 Portrait of A MAN.

C. Fairfax Murray, Esq. William Hogarth.

Half figure, facing the spectator; red coat, white waistcoat, wears a wig grey background. Canvas, 30 by 25 in.

89 MUSIC PIECE.

C. Fairfax Murray, Esq. William Hogarth.

Containing portraits of Mr. and Mrs. Fricke, Hogarth, and Miller, the bookseller.

On the r. a gentleman and two ladies, seated round a tea-table; round a music-stand near them are four musicians, seated; a fifth figure stands behind; on the r., a boy and a kitten. Canvas, 24 by 29 in.

90 Portrait of LUNARDI, THE BALLOONIST, GIVING A DISPLAY AT WINDSOR CASTLE.

Lord Ribblesdale. Johann Zoffany, R.A.

Vincenzo Lunardi, the celebrated aeronaut; b. 1759; made the first ascent in England from the Artillery Ground, Moorfields, Sept. 15, 1784; d. 1806.

Small full length figure in uniform, standing in a landscape, pointing with his l. hand to a balloon which is seen in the sky hovering above Windsor Castle; his r. arm, holding his hat, rests on the breech of a gun; on the collar of a black dog beside him is inscribed his name. Canvas, 38 by 28½ in.

91 Portraits of A LADY AND GENTLEMAN.

T. Humphry Ward, Esq. Johann Zoffany, R.A.

Small full lengths, in a landscape: the lady, in a blue and white striped dress, with wide lace sleeves, is seated; beside her, with his legs crossed, stands the gentleman, in a russet-brown coat, waistcoat, and breeches; his hat and stick are in his l. hand, while his r. rests on the back of the seat. Canvas, 27 by 35 in.

92 Portrait of A GENTLEMAN.

George Harland-Peck, Esq. William Hogarth.

Half figure, slightly to r., looking at the spectator; blue coat edged with gold lace; dark background. Canvas, 29 by 24 in.

LENT BY PAINTER.

93 THE PITT FAMILY.

C. Newton-Robinson, Esq. **Thomas Gainsborough, R.A.**

Represents the family of George Pitt, b. 1722; M.P. for Dorset 1747–1774; created Lord Rivers 1778; author of several works; died 1803.
His eldest daughter, Penelope, m. Edward Ligonier, Esq, afterwards 2nd Viscount Ligonier.
A group of five persons seated and standing in a garden, near a house; Mr. Pitt stands on the r., his wife is seated between the two daughters, one of whom is playing a guitar, and on the l. is a boy with a dog. Signed "T. Gainsborough pinxit." Painted about 1760. Lady Ligonier was painted by Gainsborough in 1771. Canvas, 47 by 59½ in.

94 Portrait of A LADY.

George Harland-Peck, Esq. **William Hogarth.**

Half figure to l., nearly full face, looking at the spectator; blue low-cut dress, small lace cap; grey background. Canvas, 29 by 24 in.

95 Portrait of DR. T. HANSON, OF CANTERBURY.

J. Hanson Walker, Esq. **Johann Zoffany, R.A.**

Small full-length figure, seated to r. in a chair under some trees; his stick in his l. hand, and his hat in his r.; red dress, white wig. Canvas, 28 by 34½ in.

96 Portraits of THE PAINTER AND HIS FAMILY.

The Earl of Plymouth. **Jonathan Richardson.**

Portrait painter, b. 1665; published "The Theory of Painting," "The Connoisseur," etc, and, with his son, in 1734, Notes on Milton's "Paradise Lost," with a life of the author; d. 1745. His son, Jonathan, b. 1694; d. 1771.
A group of three persons in a room, another entering at the door. Canvas, 24½ by 29 in.

LENT BY PAINTER.

97 SKETCH.

MRS. HOWARD STORMONT. **William Hogarth.**

Illustrating a scene from "Hudibras."

"He spying Hudibras lye strow'd
Upon the ground, like log of wood,

* * * *

In haste he snatched the wooden limb
That hurt in th' ankle lay by him,
And fitting it for sudden fight,
Straight drew it up, t'attack the Knight.

* * * *

When Ralpho thrust himself between;
He took the blow upon his arm,
To shield the Knight from further harm."

— *Hudibras, Canto II.*

This sketch and Nos. 99 and 101 are part of a series of designs painted by Hogarth. Panel, 9 by 16½ in.

98 Portrait of SARAH MALCOLM.

SIR FREDERICK COOK, BART. **William Hogarth.**

Executed March 7th, 1733 for robbing the chambers in the Temple of Mrs. Lydia Duncombe, her employer, and murdering her and her two servants, Elizabeth Harrison and Ann Price.

Bust to l.; nearly full face; brown dress, white neckerchief and lace cap; dark background. Canvas, 21 by 17 in. (oval).

99 SKETCH.

MRS. HOWARD STORMONT. **William Hogarth.**

Illustrating a scene from "Hudibras."

Sidrophello: "'You are in love, sir, with a widow,'
Quoth he, 'that does not greatly heed you,
And for three years has rid your wit
And passion without drawing bit;
And now your bus'ness is to know
If you shall carry her or no.'
Quoth Hudibras, 'You're in the right,
But how the devil you come by't
I can't imagine."

Hudibras, Canto III.

See No. 97. Panel, 9 by 17 in.

LENT BY PAINTER.

100 THE STAYMAKER: A SKETCH.

C. Fairfax Murray, Esq. **William Hogarth.**

On the l. the male staymaker is trying a pair of stays on a lady, who turns to look at herself in a looking-glass held by a servant; a small boy with a cockade and a sword is strutting up to them; other figures on the r., one of them a girl pouring some liquid into a hat. Canvas, 26½ by 35 in.

101 SKETCH.

Mrs. Howard Stormont. **William Hogarth.**

Illustrating a scene from "Hudibras."

"But Hudibras was well prepar'd,
And stoutly stood upon his guard,
He put by Sidrophello's thrust,
And in right manfully he rush'd;
The weapon from his gripe he wrung,
And laid him on the earth along.
Whackem his sea-coal prong threw by,
And basely turn'd his back to fly."
—*Hudibras, Canto III*

See No. 97. Panel, 9 by 16½ in.

102 THE WALPOLE FAMILY.

C. Newton-Robinson, Esq. **William Hogarth.**

Portraits of Sir Robert Walpole, the famous statesman, b. 1676; created Earl of Orford, 1742; d. 1745; his wife, Catharine, daughter of John Shorter, Esq.; his three sons, Robert, Edward, and Horace of literary fame; and two daughters, Katharine, and Mary, who married George, 3rd Earl of Cholmondely.

A group of seven persons in a room, four of them, Sir Robert and Lady Walpole, and the two daughters, seated and standing round a tea-table, and the sons standing, one on the l. and the others on the r. Signed "W. H." Canvas, 36 by 45 in.

103 Portrait of LAVINIA FENTON, DUCHESS OF BOLTON.

C. Brinsley Marlay, Esq. **William Hogarth.**

Actress and singer; b. about 1708; the original "Polly Peachum" in Gay's "Beggars' Opera" (see No. 85); m. (as his second wife) Charles Paulet, 3rd Duke of Bolton; d. 1760.

Bust to r.; low lace-edged dress; flowers in her bosom. Canvas, 24 by 20 in.

LENT BY PAINTER.

104 SCENE FROM "THE CONQUEST OF MEXICO."

MARY, COUNTESS OF ILCHESTER. **William Hogarth.**

This represents a scene from Act 4 of Dryden's "The Indian Emperor, or the Conquest of Mexico," as performed by children in 1731 before the Duke of Cumberland and a distinguished company.

All the figures are portraits. See Key attached to the frame. Canvas, 50 by 56 in.

105 THE GRAHAM FAMILY.

THE EARL OF NORMANTON. **William Hogarth.**

Interior of a room; on the r. is seated a boy, playing on a musical box; next to him is a girl holding out her dress with both hands and dancing; and beyond her again, on the l., is another girl, holding a baby by its l. arm; a cat is looking over the boy's chair; and from the ceiling is hanging a cage, with a goldfinch in it. Four full-length figures, less than life-size. Canvas, 63½ by 71 in.

106 THE WOLLASTON FAMILY.

FREDERICK WOLLASTON, ESQ **William Hogarth.**

Interior of a room at Finborough Hall, Suffolk. In it are grouped sixteen ladies and gentlemen. Five ladies (the one in white is Mrs. Wollaston) and two gentlemen are seated and standing round a tea-table on the r.; on the l. are four gentlemen and a lady at a card-table; still farther to the l. another lady and gentleman are seated side by side; between the two groups stands a gentleman (Mr. William Wollaston) in black with his r. hand extended. Mr. W. Wollaston, b. 1693, m. 1728 Elizabeth, daughter of John Francis Fauquier; d. 1764. Painted 1730. Canvas, 39 by 49 in.

107 Portrait of MISS EBBERTON.

C. FAIRFAX MURRAY, ESQ. **George Knapton.**

Three-quarter figure seated to r., looking at the spectator; white dress, small straw hat trimmed with pink; in her l. hand she holds a basket of flowers. Canvas, 29 by 21½ in.

LENT BY PAINTER.

108 THE CHILDREN OF THE 4th DUKE OF DEVONSHIRE.

THE DUKE OF DEVONSHIRE, K.G. **William Hogarth.**

The girl in the swing is Lady Dorothy Cavendish, afterwards Duchess of Portland, who lived for many years at Burlington House, Piccadilly; d. 1794.

The boy on the l., with the dog, is William, afterwards 5th Duke and husband of Georgiana, the "Beautiful Duchess"; b. 1748; d. 1811.

On the r., with his hand on the rope of the swing, is Lord Richard Cavendish; d. 1781

The little boy is Lord George Augustus Henry Cavendish; b. 1754; created Earl of Burlington, 1831; d. 1835; he purchased, about 1822, Burlington House, which had belonged to his maternal grandfather, from his nephew, the 6th Duke of Devonshire.

The landscape represents the grounds at Chiswick. Canvas, 39 by 49 in.

109 Portrait of THE 1st LORD HOLLAND.

MARY, COUNTESS OF ILCHESTER. **William Hogarth.**

Henry Fox, b. 1705; held several offices of state; created Baron Holland, 1763; father of the celebrated statesman, Charles James Fox; d. 1774.

Bust; black fur-trimmed coat. Canvas, 23½ by 19 in

110 Portraits of DUDLEY WOODBRIDGE, ESQ., and CAPTAIN HOLLAND.

GEORGE HARLAND-PECK, ESQ. **William Hogarth.**

Interior of a room, with two gentlemen seated at a table and drinking wine; an attendant is entering from a door on the r. Signed and dated, "W. Hogarth pinxt. 1730. Canvas, 16 by 21 in.

111 THE LIFE SCHOOL IN ST. MARTIN'S LANE.

ROYAL ACADEMY. **William Hogarth.**

This picture represents the students drawing from the nude figure at the Life School which Hogarth established in St. Martin's Lane on the death of his father-in-law, Sir James Thornhill. It ceased to exist soon after his death in 1764, its place being taken by the Schools of the Royal Academy, established in 1768. Canvas, 38 by 53 in.

LENT BY PAINTER.

112 Portrait of THE PAINTER'S CHILD

WILLIAM MCKAY, ESQ. **William Hogarth.**

Bust of a girl to r., head turned and looking at the spectator; light coloured dress; lace cap; grey background. Canvas, 16½ by 14 in.

113 THE ANGLERS.

C. FAIRFAX MURRAY, ESQ. **William Hogarth.**

A lady is seated at the edge of a stream fishing, beside her are a nurse-maid and child; two figures in a boat in the distance. Canvas, 21½ by 18½ in.

GALLERY No. III.

OIL PAINTINGS—Nos. 114-155.

LENT BY PAINTER.

114 Portrait of A MAN.

LORD BOSTON. **Cornelius Jansen.**

Three-quarter figure, seated to r. at a table, head turned and looking at the spectator; black dress, large lace collar; his l. hand, holding a paper, rests on the table; an open book with Greek characters rests on a stand above the table, and on the back of one of the books in the bookcase on the wall is inscribed "Hippocrates." Canvas, 49 by 39½ in.

115 Portrait of A GENTLEMAN.

MRS. BERESFORD. **Cornelius Jansen.**

Bust to r., three-quarter profile to r.; dark dress, stiff white ruff; dark background. Panel, 17½ by 14½ in. (oval).

116 THE ERUPTION OF THE SOUFRIERE ON APRIL 30, 1812.

P. RALLI, ESQ. **J. M. W. Turner, R.A.**

The mountain, in eruption, is seen beyond a lake in the foreground. Exhibited in 1815, with the following title and quotation:—

"The Eruption of the Souffrier Mountains, in the island of St. Vincent, at Midnight, on the 30th of April, 1812, from a sketch taken at the time by Hugh P. Keane, Esq.

There in stupendous horror grew
The red volcano to the view,
And shook in thunders of its own,
While the blaz'd hill in lightnings shone,
Scatt'ring their arrows round,
As down its sides of liquid flame,
The devastating cataract came,
With melting rocks, and crackling woods,
And mingled roar of boiling floods,
And roll'd along the ground!"

Canvas, 31½ by 41 in.

LENT BY PAINTER.

117 Portrait of COUNTESS PALLAVICINI.

SIR W. CUTHBERT QUILTER, BART. **Pantoja de la Cruz.**

Three-quarter figure standing to r., looking at the spectator; richly brocaded dress, large lace ruff, on her head a coronet; her r. hand rests on her hip, in her l., which rests on a table, a flower and a handkerchief dark background. Canvas, 61 by 46 in.

118 LANDSCAPE.

THE EARL OF JERSEY. **Claude.**

View, looking over a wooded landscape, with the sea in the distance; in the foreground a bridge over a stream, with figures and cattle; on the extreme r. a tent, under which lies a woman; blue sky, with clouds. Canvas, 39 by 52 in. Liber Veritatis, No. 64, with some differences.

119 THE ASSUMPTION.

MRS. SANDARS. **Murillo.**

Full length figure of the Virgin, standing in the clouds, with a crescent moon beneath her, and groups of little angels above and below, some of them holding emblems. Canvas, 80 by 64½ in.

120 LANDSCAPE.

THE EARL OF JERSEY. **Claude.**

View from high ground over a valley and wide winding river; in the middle distance the river is crossed by a bridge with numerous buildings on the farther side; on the r., overhung by trees, is a temple, in which is a statue; near it a man and woman with cattle; sunset sky. Canvas, 39 by 51½ in.

121 Portrait of A LADY.

MAJOR G. L. HOLFORD. **Sustermans.**

Three-quarter figure of a young woman, standing to l., looking at the spectator; black dress, trimmed with gold lace, with wide open sleeves, stiff lace collar and lace cuffs; pearl earrings and necklace, and a pearl pin in her hair; her r. hand is pressed against her waist, and holds a gold chain which is round her neck; her l. hand holds a lace handkerchief; dark background, with red curtain. Canvas, 52½ by 34½ in.

LENT BY PAINTER.

122 A SCENE IN VENICE.

MEYER A. SPIELMANN, ESQ. **Jacopo Marieschi.**

View, looking across the Grand Canal to the church of the Salute; numerous figures in the foreground and on the farther bank. Canvas, 24 by 38 in.

123 VIENNA.

LORD RIBBLESDALE. **Occhiali.**

General view of the city from the other side of the River Wien; on the l. the cathedral of St. Stephen; a procession on horseback and in carriages is passing over a bridge in the foreground; blue sky. Canvas, 33 by 69 in.

124 Portrait of AN OLD WOMAN.

MRS. WAUCHOPE. **Bartholomew van der Helst.**

Half figure, seated to r., nearly full face; black dress, large stiff ruff, black peaked cap; her arms rest on the chair; in her l. hand she holds her gloves; dark background. Canvas, 38 by 31 in.

125 Portrait of A MAN.

MRS. FREDERICK HAWKER. **Rembrandt.**

Half-figure to r., head turned and looking at the spectator; dark dress, large soft black hat; jewelled collar round his neck; dark brown background. Canvas, 38 by 32½ in.

126 Portrait of A LADY.

CAPT. HEYWOOD-LONSDALE. **Rubens.**

Three-quarter figure, standing to l., looking at the spectator; rich black dress, with gold-embroidered stomacher, lace cuffs, large stiff ruff, small lace cap with jewels; her l. hand rests on a table, in her r. she holds a chain, suspended from her waist, at the end of which hangs a jewelled pendant; red curtain background. Panel, 40½ by 29 in.

127 Portrait of CHARLES V.

ERNEST G. PRETYMAN, ESQ. **Titian.**

B. 1500; Emperor of Germany, 1519; d. 1558.
Half figure to l., looking round at the spectator; in armour, bareheaded; dark background. Canvas, 29 by 24 in.

LENT BY PAINTER.

128 Portrait of A MAN.

MAJOR G. L. HOLFORD. **Sustermans.**

Full length, standing to l. in a landscape, looking at the spectator; rich gold-embroidered jacket, trimmed and lined with red; red and gold striped hose, high brown leather boots, very large brown hat with feather; he wears a sword, and his helmet lies on the ground beside him. Canvas, 78¾ by 44½ in.

129 CLASSICAL LANDSCAPE.

MAJOR G. L. HOLFORD. **Claude.**

View over a wooded and mountainous valley, with a stream flowing over rocks on the r.; in the l. foreground a group of three peasants playing musical instruments; other figures tending goats; sunset sky. Liber Veritatis, No. 25. Canvas, 37¼ by 51¾ in.

130 Portraits of KING CHARLES I. AND HIS FAMILY.

THE DUKE OF RICHMOND AND GORDON. **Van Dyck.**

Four life-size figures. Charles I. and Queen Henrietta Maria are seated side by side; he wears a blue silk dress, slashed with white, and edged with silver braid; the breeches are tied at the knee with light coloured bows, the stockings are of pink silk, the shoes of white satin with large rosettes; round his neck is a stiff lace ruff, and thrown over his l. shoulder is the robe of the Garter; the "George" hangs round his neck; his r. hand, holding a paper, rests on a table, on which is a crown, orb, and sceptre. The Queen has a rich amber-coloured silk dress, with a wide white lace collar, pearl necklace, earrings, and head-dress; she holds in her arms the infant Princess Mary, in long clothes. At the King's r. side stands the little Prince of Wales, dressed in a long dark blue frock, and a coif on his head, both hands resting on his father's knee. Two dogs, one jumping up, are at the Queen's feet. The background is composed of a green curtain behind the Queen, classic columns behind the King, and behind the table, of a view across water (probably the Thames) and buildings (probably Westminster). Canvas, 114 by 97½ in.

There are three other versions of this picture, of which the most celebrated is at Windsor.

131 A RIVER, WITH TREES, AT SUNSET.

MAJOR G. L. HOLFORD. **Claude.**

View of a river flowing through a wooded valley; figures of shepherds and cattle in the foreground, and on the l., overhung by trees, a temple with a statue; sunset sky. Canvas, 37¼ by 47 in.

LENT BY PAINTER.

132 QUEEN ESTHER BEFORE AHASUERUS.

THE MARQUIS DE BUCY. **Rubens.**

Esther, richly attired, kneels before Ahasuerus, who sits on a lofty throne; he is holding out his sceptre to her, while she presents him with a flower; she is attended by three ladies, and two pages hold up her train; a man in armour stands beside the king, and there are several other male figures; on the floor near the throne are lying numerous cups and goblets. Canvas, 74 by 89 in.

133 Portrait of A MAN.

THE DUKE OF NORTHUMBERLAND, K.G. **Tintoretto.**

Half figure, standing to r., three-quarter profile to r.; dark fur-trimmed robe; dark background. Canvas, 43 by 38 in.

134 THE INFANT SAVIOUR.

R. T. N. SPEIR, ESQ. **Murillo.**

Small full-length figure, standing with his arms round a cross; under his feet are three heads, a skull, and a serpent; sky background. Canvas, 42 by 32 in.

135 Portrait of THE COUNTESS OF WESTMORLAND.

THE EARL OF JERSEY. **George Romney.**

Sarah Anne, daughter of Robert Child, Esq., of Osterley Park; m., 1782, John, 10th Earl of Westmorland (see No. 143), d. 1793.
Three-quarter figure, standing in a landscape facing the spectator, profile to l.; her arms, which are crossed, lean on a pedestal, on which her ermine robes are lying; white dress, open in front, gold-embroidered gauze scarf. Canvas, 58 by 46 in.

136 Portrait of JEAN SIMEON CHARDIN.

MESSRS. DUVEEN BROS. **Jean Honoré Fragonard.**
(Kann Collection.)

Painter; b. 1699; d. 1779.
Half figure, three-quarter profile to r., in a brown dressing-gown; arms crossed, head swathed in a white headcloth. Canvas, 25 by 20½ in.

LENT BY PAINTER.

137 Portrait of ARCHIBALD, 1st LORD DOUGLAS.

LIEUT.-COLONEL HOME DRUMMOND. **Thomas Gainsborough, R.A.**

Son of Colonel Stewart, who married Lady Jane Douglas, daughter of James, 2nd Marquess of Douglas; b. 1748; claimed successfully the Douglas estates in the famous Douglas law suit; created Baron Douglas 1790; d. 1827.

Three-quarter figure standing to l. in a landscape, three-quarter profile; red coat; his l. arm rests on a pedestal; he holds a stick in his r. hand, and his hat in his l. Canvas, 49 by 39½ in.

138 A GIRL WITH A CANARY.

MRS. BERESFORD. **Jean Baptiste Greuze.**

Half-figure, looking down at a canary which she is holding to her breast; brown dress; brown background, with green curtain. Canvas, 25 by 21 in.

139 Portrait of MISS RODBARD.

W. H. LEVER, ESQ, M.P. **George Romney.**

Sarah, daughter and co-heiress of John Rodbard, Esq., of Evercreech, Somerset; m., 1786, as his first wife, Major, afterwards Sir Eyre, Coote; d. 1796.

Full-length, standing to l. in a landscape, resting her arms on a stone pedestal, on which is seated a white Skye terrier; white satin dress, pale blue sash, gold fringe on her shoulder, a blue riband is entwined in her hair, which falls in curls upon her shoulders. Canvas, 93 by 56 in.

140 Portrait of MRS. O'HARA.

GEORGE HARLAND-PECK, ESQ. **John Hoppner, R.A.**

Half-figure to r., profile to r., looking down; black dress curtain and landscape background. Canvas, 29½ by 24 in.

141 Portrait of THE RIGHT HON. WILLIAM PITT.

ERNEST G. PRETYMAN, ESQ. **Thomas Gainsborough, R.A.**

The famous statesman; 2nd son of William, 1st Earl of Chatham; b. 1759; d 1806.

Three-quarter figure to l., leaning against a chair, near him is a table, on which are an inkstand and some books; he wears a blue coat, with gilt buttons; in his hand he holds a paper inscribed "To the Rt. Honble Wm Pitt, First Lord of the Tresury (sic), Chancellor of the Exchequer, etc."; thrown over the arm of the chair are his robes as First Lord of the Treasury; red curtain background. Canvas, 49 by 39 in.

LENT BY PAINTER.

142 Portrait of MRS. WHATMAN.

G. D. Whatman, Esq. George Romney.

Susanna, eldest daughter of Jacob Bosanquet, Esq., of Albyns, Stapleford, Essex; b. 1752; m., 1776, as his second wife, James Whatman, Esq., of Vinters, Kent; d. 1828.

Three-quarter figure to l., head turned and looking at the spectator; light coloured shot-silk dress, cut low; hair powdered, and bound with light ribbon. Painted in an oval. Canvas, 30 by 25 in.

143 Portrait of THE EARL OF WESTMORLAND.

The Earl of Jersey. George Romney.

John, 10th Earl; b. 1759; Lord-Lieutenant of Ireland, 1790–95; m. 1st, Sarah Anne, daughter of Robert Child, Esq. (see No. 135); d. 1841.

Three-quarter figure, standing to l., in a landscape, three-quarter face his l. hand rests on the hilt of his sword; in his r. hand is his black three-cornered hat; long red coat with epaulettes; white waistcoat and breeches; wig. Canvas, 58 by 46 in.

144 Portrait of THE HON. ANNE TOWNSHEND.

Capt. W. Home Drummond Moray. Sir Joshua Reynolds, P.R.A.

Only daughter of Caroline, Countess of Dalkeith, created Baroness Greenwich, (which title became extinct at her death in 1794), by her second husband, the Right Hon. Charles Townshend; b. 1756; m. Charles Wilson, Esq.

Small full length, standing, with her hands clasped, in a landscape, facing the spectator; red dress looped up, green petticoat, tight-fitting lace cap. Canvas, 35 by 27 in.

145 Portraits of LADY ELIZABETH HERBERT, afterwards COUNTESS OF CARNARVON, AND HER SON.

Earl of Carnarvon. Sir Joshua Reynolds, P.R.A.

Elizabeth Alicia Maria, daughter of Charles, 1st Earl of Egremont; b. 1752; m. 1771, Henry Herbert, created, 1780, Lord Porchester, and 1793, Earl of Carnarvon; d. 1826. Her son, Henry George Herbert, b 1772; succeeded as 2nd Earl of Carnarvon, 1811; d. 1833.

Lady Elizabeth, in a white dress, with a brown scarf over her shoulder, is seated to l. in a landscape; beside her, undraped, sits the child, looking up at her, and with his l. hand under her chin. Painted 1777. Canvas, 55 by 44 in.

LENT BY PAINTER.

146 Portrait of ANNABELLA, LADY BLAKE.

CHARLES J. WERTHEIMER, ESQ. **Sir Joshua Reynolds, P.R.A.**

Second daughter of the Rev. Sir William Bunbury; m., first, Sir Patrick Blake; secondly, George Boscawen, Esq.; d. 1841.

Full length, in blue and red drapery; as Juno receiving the cestus from Venus, who is resting on a cloud with two doves; a peacock at her feet. Painted 1764-1769. Canvas, 93½ by 57½ in.

147 Portraits of THE MISSES PAINE.

CHARLES J. WERTHEIMER, ESQ. **Sir Joshua Reynolds, P.R.A.**

Miss Paine and Miss Polly Paine, daughters of James Paine, the architect.

Three-quarter figures seated to l. at a harpsichord, the elder girl playing, the younger, with her l. arm round her sister's shoulder, and turning over the music with her r.; on a stool in the l. foreground is a spaniel. Canvas, 48½ by 39 in.

148 Portrait of MISS ORBY HUNTER.

GEORGE HARLAND-PECK, ESQ. **Sir Joshua Reynolds, P.R.A.**

Reynolds painted several Miss Orby Hunters, all daughters of Thomas Orby Hunter, of Croyland Abbey, Lincolnshire. The best known of them was the youngest, Miss Kitty, who, when a maid of honour to Queen Charlotte, eloped with Lord Pembroke, in 1762; she subsequently married Captain Clarke, afterwards Field Marshal Sir Alured Clarke.

Half figure seen in front, head turned to r. and looking down; white bodice, with blue fur-trimmed robe; pearls in her hair; dark background. Painted 1757-1758. Canvas, 29¼ by 24 in.

149 Portrait of WILLIAM PITT, 1st EARL OF CHATHAM.

ERNEST G. PRETYMAN, ESQ. **William Hoare, R.A.**

The famous statesman; b. 1708; d. 1778.

Three-quarter figure, seated to l. at a table, on which are some papers red coat and breeches; grey background. Canvas, 49 by 39 in.

LENT BY PAINTER.

150 Portraits of LADY FRANCES SCOTT, AND HER BROTHERS, HENRY, 3rd DUKE OF BUCCLEUCH, AND LORD CAMPBELL SCOTT.

LIEUT.-COL. HOME DRUMMOND. **Sir Joshua Reynolds, P.R.A.**

Lady Frances Scott, second daughter of Francis, Earl of Dalkeith; b. 1750; m. 1783 Archibald, 1st Baron Douglas (see No. 137).
Henry, 3rd Duke of Buccleuch, K.G., K.T.; b. 1746; d. 1812.
Lord Campbell Scott; b. 1747; d. 1766.
Three-quarter figures standing in a landscape; the Duke on the l. is giving his l. hand to his sister, who is dressed in blue; between them is Lord Campbell, with his arm round his brother. Painted 1759. Canvas, 44¼ by 55¼ in.

151 Portrait of MISS BEATRIX LISTER, afterwards MRS. PARKER, OF BROWSHOLME.

LORD RIBBLESDALE. **Sir Joshua Reynolds, P.R.A.**

Daughter of Thomas Lister, M.P., and sister of Thomas Lister, 1st Baron Ribblesdale; b. 1749; m., 1778, John Parker, of Browsholme, Yorkshire (see also No. 172).
Half figure, seated in front, with a dog in her lap; dark blue dress with slashed sleeves; a row of pearls round her neck Painted 1765. Canvas, 31 by 25 in.

152 Portrait of RICHARD CROFTES, ESQ.

SIR EDGAR SEBRIGHT, BART. **Sir Joshua Reynolds, P.R.A.**

Of West Harling, Norfolk (see also No. 154).
Three-quarter figure, standing in front bareheaded, in a landscape; his l. hand resting on a pedestal; red coat, striped waistcoat. Canvas, 51½ by 45 in.

LENT BY PAINTER.

153 Portrait of LADY SARAH BUNBURY.

CHARLES J. WERTHEIMER, ESQ. **Sir Joshua Reynolds, P.R.A.**

Fourth daughter of Charles, 2nd Duke of Richmond; b. 1745; m., first, Sir Thomas Charles Bunbury, Bart.; secondly, 1781, General the Hon. George Napier, and was the mother of Generals Sir William, Sir George, and Sir Charles Napier. She was one of the bridesmaids of Queen Charlotte, and report says she might have been queen herself, as she refused the addresses of the king, who was much in love with her; d. 1826.

Full length, sacrificing to the Graces; kneeling on a footstool before a flaming tripod, over which the triad of the Graces look down upon her as she makes a libation in their honour. Behind, a kneeling attendant (probably painted from Lady Susan Strangways) pours wine from a flagon. Painted 1765. Canvas, 93½ by 57½ in.

154 Portrait of MRS. CROFTES.

SIR EDGAR SEBRIGHT, BART. **Sir Joshua Reynolds, P.R.A.**

Daughter and co-heiress of John Darrell; m. Richard Croftes (see No. 152). Their daughter, Harriet, m., 1767, John Sebright, who succeeded to the baronetcy in 1794; d. 1826.

Three-quarter figure, standing to l. in a landscape, hands crossed and holding a fan; red and green-shot silk dress. Canvas, 51¼ by 45 in.

155 Portrait of MASTER BUNBURY.

C. FAIRFAX MURRAY, ESQ. **Sir Joshua Reynolds, P.R.A.**

Charles John, son of Henry William Bunbury and Catherine, eldest daughter of Capt. Horneck; b. 1772; entered the army; d. 1798.

Three-quarter figure of a boy, in a crimson coat open at the neck, seated facing the spectator in a landscape, resting his hands on his thighs. Painted 1780. Canvas, 29 by 24 in.

GALLERY No. IV.

OIL PAINTINGS—Nos. 156–186.

LENT BY PAINTER.

156 Portraits of THE HON. CAROLINE LUCY DOUGLAS AND THE HON. SHOLTO SCOTT DOUGLAS.

CAPT. W. HOME DRUMMOND MORAY. **John Hoppner, R.A.**

Children of Archibald, 1st Baron Douglas (see No. 137).
Caroline Lucy; b. 1784; m., 1810, Admiral Sir George Scott; d. 1857. Her brother, Sholto Scott; b. 1785; d 1821.
Two full lengths of children, seated side by side on a bench, in a landscape; the girl, on the r., in a white dress with blue sash, and a mob cap, trimmed with blue ribbon; the boy, on the l., in a grey suit, and playing a toy fiddle. Canvas, 29½ by 36 in.

157 Portrait of ABRAHAM COWLEY.

C. FAIRFAX MURRAY, ESQ. **Sir Peter Lely.**

The poet and essayist; b. 1618; d. 1667.
Half figure, seated to l., holding a flute in his r. hand; brown dress, long fair hair falling over his shoulders; curtain and foliage background. Canvas, 35 by 29 in.

158 Portrait of MISS MARY SEBRIGHT, afterwards MRS. FENWICK.

SIR EDGAR SEBRIGHT, BART. **John Opie, R.A.**

Mary, younger daughter of Sir John Sebright, 6th Baronet; m. N. L. Fenwick, Esq., of Terrington, Norfolk; d. 1854.
Seated to l., looking at the spectator, in white dress and ruff, large straw hat, brown hair; she is holding up her r. hand forefinger; on her lap is a spaniel. Painted about 1784. Canvas, 30 by 25 in.

LENT BY PAINTER.

159 Portrait of THE PAINTER.

HARRY N. JONAS, ESQ. **Francis Hayman, R.A.**

B. at Exeter, 1708; was one of the foundation members of the Royal Academy, and appointed Librarian in 1770; d. 1776.
Half figure to l., head turned, looking at the spectator; red coat, black hat; holds a mahlstick and brush in his r. hand; dark background. Canvas, 26 by 22 in.

160 Portraits of THE MISSES FANNINGS, OF COUNTY CLARE.

W. H. LEVER, ESQ., M.P. **John Hoppner, R.A.**

Two three-quarter figures, in white dresses, standing; the one on the l. in front, her arm on her sister's r. shoulder; the other, slightly leaning towards her sister, and her head turned over her l. shoulder; holds a book in her r. hand, and with her l. clasps a pearl necklace round her neck. Canvas, 42 by 33½ in.

161 Portrait of AUBREY DE VERE, 20th EARL OF OXFORD.

C. FAIRFAX MURRAY, ESQ. **Ascribed to Samuel Cooper.**

B. 1626; espoused King Charles's side during the Civil War, and was rewarded with many honours after the Restoration; d. 1702.
Half figure to l., head turned, looking at the spectator; fair hair falling over his shoulders; armour. Canvas, 28 by 24 in.

162 Portrait of LADY HARRIET STANHOPE.

THE EARL OF CARNARVON. **Richard Cosway, R.A. and Sir William Beechey, R.A.**

Daughter of Philip Stanhope, 5th Earl of Chesterfield; d. 1803.
Full length of a girl in a white dress, with pink sash and pink shoes, walking to l., in a landscape; she leans forward holding a dog which runs in front of her. Signed and dated, "W. B. 1798." Canvas, 63 by 45 in.

163 Portrait of GENERAL SIR JOHN SEBRIGHT, BART.

SIR EDGAR SEBRIGHT, BART. **Thomas Gainsborough, R.A.**

Sixth baronet; b. 1725; m Sarah, daughter of Edward Knight, Esq.; d. 1794.
Half figure to l., head turned, looking at the spectator; in uniform. Painted in an oval Canvas, 29½ by 24½ in.

LENT BY PAINTER.

164 Portrait of MRS. HOME DRUMMOND, OF BLAIR DRUMMOND.

LIEUT.-COL. HOME DRUMMOND. **Sir Henry Raeburn, R.A.**

Christian Moray, of Abercairny and Ardoch, Perthshire; b. 1779; m. Henry Home Drummond, of Blair Drummond, Perthshire; d. 1864.
Three-quarter figure, seated to l., head turned, looking at the spectator; white low-cut dress; crimson cap; dark sky background. Painted 1816. Canvas, 34½ by 27 in.

165 Portrait of A GENTLEMAN.

THE HON. EVAN CHARTERIS. **Thomas Gainsborough, R.A.**

Half figure, to l., head turned, looking at the spectator; brown coat, wig; dark background. Canvas, 29½ by 24 in.

166 Portrait of ANDREW WAUCHOPE, ESQ., OF NIDDRIE.

MRS. WAUCHOPE. **Sir Henry Raeburn, R.A.**

Three-quarter figure, standing to l., nearly full face; black coat; his r. hand holds his gloves, which, with a gun, rest on a table in front of him; curtain and landscape background. Canvas, 59 by 45 in.

167 Portrait of MRS. JONES.

LOUIS BREITMEYER, ESQ. **Sir Joshua Reynolds, P.R.A.**

Half figure, seated in front, head turned to l., her arms crossed in front of her; yellow dress trimmed with black; powdered hair. Painted 1761. Canvas, 29½ by 24½ in.

168 Portrait of MRS. BIRCH.

H. GRANT THOROLD, ESQ. **George Romney.**

Full length, seated to r., in a wood; pink dress, with short sleeves, blue sash; her head and l. hand rest on a lyre. Canvas, 49½ by 39 in.

169 Portrait of RICHARD BURKE.

MAJOR G. L. HOLFORD. **George Romney.**

Only son of Edmund Burke; b. 1758; d. 1794.
Half figure, seated to r. in a chair, reading a book which he holds in his l. hand, his r. hand is held to his chin, the elbow resting on a table on which are a pen and ink and some books; blue coat, yellow waistcoat; red curtain and landscape background. Canvas, 36 by 28 in.

LENT BY PAINTER.

170 PORINGLAND OAK.

REV. CHARLES J. STEWARD. **John Crome.**

The oak occupies the centre of the picture; in the foreground is a pool, in which are some figures bathing; distant landscape beyond; blue sky, with clouds. Canvas, 49 by 39 in.

171 Portrait of COLONEL WILLIAM FULLER.

G. D. WHATMAN, ESQ. **Sir William Beechey, R.A.**

B. 1773; killed at the Battle of Waterloo, 1815, when in command of 1st Dragoon Guards.

Half figure to l., three-quarter profile to l. looking at the spectator; in full uniform; landscape background. Canvas, 36 by 28 in.

172 Portrait of MRS. PARKER, OF BROWSHOLME.

LORD RIBBLESDALE. **William Owen, R.A.**

See No. 151.

Three-quarter figure, seated to r., in an arm-chair; three-quarter profile to l.; grey-green dress, lace head-dress; tapestry background. Canvas, 50 by 39 in.

173 Portrait of MRS. FULLER.

G. D. WHATMAN, ESQ. **Sir Joshua Reynolds, P.R.A.**

Susanna, daughter of — Barnard, Esq.; b. 1735; m. Richard Fuller, Esq., of Dorking and Cornhill, banker; d. 1789

Half figure, seen in front, full face; blue dress, fastened with pearls, with a rose in bosom, cloak, lined with white fur, over l. shoulder, pearl necklace and earrings; brown background. Canvas, 30 by 25 in.

174 Portraits of JANE, DUCHESS OF GORDON, AND HER SON GEORGE, MARQUESS OF HUNTLY.

CHARLES J. WERTHEIMER, ESQ. **George Romney.**

Daughter of Sir William Maxwell, Bart.; m., 1767, Alexander, 4th Duke of Gordon; was a great lady in the social and political world at the end of the 18th century; d. 1812.

George, her son, b. 1770; succeeded his father as 5th and last Duke, 1827; d. 1836

Three-quarter figure, seated to l., her l. arm leaning on a table; holds in her r. hand a drawing; the boy stands behind her, with his l. hand on the back of her chair; landscape in the l. background. Canvas, 49 by 40 in.

LENT BY PAINTER.

175 Portrait of JOHN FRERE, ESQ., OF ROYDON HALL, NORFOLK.

LAURIE FRERE, ESQ. **John Hoppner, R.A.**

B. 1740; m., 1768, Jane, only daughter and heiress of John Hookham, Esq.; d. 1807.
Half figure, seen in front, three-quarter profile to r.; brown coat; dark background. Canvas, 29½ by 24 in.

176 Portrait of LANCELOT BROWN, ESQ., OF FENSTANTON, HUNTS.

FREDERICK L. H. MORRICE, ESQ. **Nathaniel Dance, R.A.**

The celebrated landscape gardener, known as "Capability Brown"; b. 1715; d. 1783.
Half figure, to l.; three-quarter profile to l.; black coat; brown background. Canvas, 29 by 24 in.

177 VIEW OF NORWICH.

EUSTACE GURNEY, ESQ. **John Crome.**

Hilly foreground, with Norwich in the valley below, and hills again beyond; the spire of the cathedral clear against the sky, in centre; figures in l. corner; blue sky, with clouds. Panel, 20½ by 29½ in.

178 Portrait of RICHARD BRINSLEY SHERIDAN.

GEORGE HARLAND-PECK, ESQ. **John Hoppner, R.A.**

The celebrated statesman, wit, and dramatist; b. 1751; d. 1816.
Half figure, to l., head turned, and looking at the spectator; russet brown coat; red curtain background. Canvas, 29½ by 24 in.

179 Portrait of THOMAS MIDDLETON TROLLOPE, ESQ.

JOHN LINTON, ESQ. **Sir Joshua Reynolds, P.R.A.**

Eldest son of Sir John Trollope, 4th Baronet, of Casewick, Lincolnshire, and father of the 5th and 6th Baronets; m., 1759, Isabella, eldest daughter of Sir John Thorold, Bart. (see No 182); d. 1779.
Half figure, seen in front, three-quarter profile to r.; blue coat and waistcoat; dark background. Painted 1759. Canvas, 30 by 24½ in.

LENT BY PAINTER.

180 Portrait of LORD EDWARD FITZGERALD.

THE LADY RUTHVEN. **William Hamilton, R.A.**

Son of James, 1st Duke of Leinster; b. 1763; joined the Irish rebels in 1796; was mortally wounded while defending himself from arrest in 1798.

Half figure to l., three-quarter profile to l.; dark coat; dark background. Canvas, 30 by 24½ in.

181 WINDMILLS IN THE MARSHES.

JAMES CHRISTIE, ESQ. **John Sell Cotman.**

Four windmills, seen against a cloudy sky; figures of a man in a red cloak, and a woman, in the foreground. Canvas, 21 by 35¼ in.

182 Portrait of MISS ISABELLA THOROLD.

JOHN LINTON, ESQ. **Sir Joshua Reynolds, P.R.A.**

Eldest daughter of Sir John Thorold, 8th Baronet, of Syston, Lincolnshire; m. 1759, Thomas Middleton Trollope, Esq. (See No. 179.)

Half figure, in front, three-quarter profile to l.; yellow dress, blue cloak, rose at bosom; sky background. Painted 1759. Canvas, 30 by 24½ in

183 SEA-PIECE.

LORD HUNTINGFIELD. **Simon de Vlieger.**

View, looking across the estuary of a wide river, with the buildings of a town seen on the far bank; numerous ships and boats; conspicuous on the l., a man-of-war flying the Dutch flag and firing a salute, and on the r. a sailing boat also flying the Dutch flag; some piles in the foreground, and near them a boat with seven figures; blue sky, with clouds. Signed with initials. Canvas, 39 by 53½ in.

184 Portrait of BARBARA VILLIERS, DUCHESS OF CLEVELAND.

MARTIN H. COLNAGHI, ESQ. **Sir Peter Lely.**

Daughter of William Villiers, 2nd Viscount Grandison; b. 1641; m. Roger Palmer, afterwards Earl of Castlemaine, 1659; created Duchess of Cleveland, 1670; d. 1709.

Three-quarter figure, seated to l.; three-quarter profile to l.; yellow dress trimmed with pearls, pearl necklace, and pearls in her hair; her l. hand holds a flower, while with her r. she clasps a pearl bracelet on her l. wrist; architectural and curtain background. Canvas, 49 by 39 in.

LENT BY PAINTER.

185 RIVER SCENE.

LORD HUNTINGFIELD. **Solomon van Ruysdael.**

The river flows along the front of the picture and away into the r. distance across it on the l. are seen the buildings of a town, with a lofty square tower rising far above them; numerous figures on the road that runs between the houses and the river; on the r. is a sailing-boat, crowded with figures, and various other craft near the bank and away in the distance; blue sky, with clouds. Signed and dated, "S. V. R. (V and R connected), 1647. Panel, 28½ by 45 in.

186 Portrait of MISS RYCROFT.

GEORGE HARLAND-PECK, ESQ. **John Hoppner, R.A.**

Half figure, seated to l., three-quarter to l.; white dress, with blue belt, white head-dress falling over l. shoulder; foliage background. Canvas, 29 by 24 in.

GALLERY No. V.

OIL PAINTINGS—Nos. 187–205.

LENT BY PAINTER.

187 THE DAY FOR THE LIGHTHOUSE.

ALBERT WOOD, ESQ. **James Clarke Hook, R.A.**

View of the open sea, with a rocky island and fishing boats in the middle distance; on the shore in the foreground two women and a boy are preparing provisions for the lighthouse seen in the l. distance; blue sky, with clouds. Signed with a monogram, and dated 1888 Canvas, 40½ by 58 in.
Exhibited in 1888.

188 THE SEA-MEW'S NEST.

BRYAN HOOK, ESQ. **J C. Hook, R.A.**

View, looking across the open sea, with high cliffs on the l.; on the summit of one of them a boy is reaching over to take a nest; on some rocks, which occupy the foreground, are a girl seated and a boy looking at some birds, which she holds in a hat on her lap. Signed with a monogram and dated 1892. Canvas, 34½ by 52 in.
Exhibited in 1892.

189 BRIMMING HOLLAND.

LORD ASHTON. **J. C. Hook, R.A.**

View on a river, with shipping; at a landing stage in the foreground are numerous market boats, filled with vegetables, fruit, poultry, etc; from one of them a woman is landing, carrying in her l. hand a basket, in which is a flowerpot and vegetables, while with her r. she takes a duck from a man standing in another boat; two other figures on the r.; sunny sky Signed with a monogram, and dated 1870. Canvas, 32 by 55 in
Exhibited in 1870.

LENT BY PAINTER.

190 GATHERING LIMPETS.

ROYAL ACADEMY. **J. C. Hook, R.A.**

View, looking across the open sea, which is breaking over some rocks in the foreground, where a girl, basket in hand, is looking for limpets; blue sky, with clouds on the horizon. Signed with a monogram, and dated "1886." Canvas, 20 by 33 in.
Diploma Work. Exhibited in 1886.

191 TICKLING TROUT.

ALLAN J. HOOK, ESQ. **J. C. Hook, R.A.**

View, looking across the valley of the Tamar, which is seen flowing between high rocks in the middle distance; two boys are tickling trout in a rocky pool in the foreground; blue sky, with clouds. Signed with a monogram, and dated 1887. Canvas, 55 by 42 in.
Exhibited in 1887.

192 THE FEAST OF THE OSPREY.

ALLAN J. HOOK, ESQ. **J. C. Hook, R.A.**

A view over the open sea, with waves breaking over rocks in the foreground; on one of the rocks is an osprey tearing up its prey; blue sky, with clouds. Signed, with a monogram, and dated 1888. Canvas, 23 by 39 in.
Exhibited in 1888.

193 "CALLER HERRIN'."

H. J. VEITCH, ESQ. **J. C. Hook, R.A.**

On the shore in the l. foreground are a man and woman hauling in a basket of fish, while two other women are preparing to carry away another basket full; other women with fish baskets are seen farther off on the r.; a rocky shore stretches away in the l. and middle distance, and on the r. is the open sea; cloudy sky. Signed with a monogram, and dated 1882. Canvas, 38 by 52 in.
Exhibited in 1882.

LENT BY PAINTER.

194 NEREIDS.

BRYAN HOOK, ESQ. **J. C. Hook, R.A.**

View of a rocky coast, with the open sea beyond; on the shore in the foreground are two fisher girls, one of them arranging her hair; blue sky, with light clouds. Signed with a monogram, and dated 1892. Canvas, 34 by 52 in.
Exhibited in 1892.

195 LAST NIGHT'S DISASTER.

BRYAN HOOK, ESQ. **J. C. Hook, R.A.**

A stormy sea, with big waves breaking on the shore in the foreground; two men and a girl are digging out of the sand a boat which has been cast up in the storm; cloudy sky. Canvas, 37½ by 60 in.
Exhibited in 1890.

196 Portrait of JAMES CLARKE HOOK, R.A.

ALLAN J. HOOK, ESQ. **Sir John Everett Millais, Bart., P.R.A.**

Three-quarter figure, in brown clothes, standing to r., looking at the spectator; his l. hand holds his palette and brushes, his r. rests on his hip; dark background. Signed with monogram, and dated 1882 Canvas, 50 by 36 in.

197 WRECKAGE FROM THE FRUITER.

ALLAN J. HOOK, ESQ. **J. C. Hook, R.A.**

View of a rocky coast, on which the sea is breaking in huge waves; in the l. foreground three men are pulling some wreckage ashore; on the r. are two women, one of them with a basket of fruit on her back; stormy sky. Signed with a monogram, and dated 1889. Canvas, 35 by 60½ in.
Exhibited in 1889.

198 AS JOLLY AS A SAND-BOY.

TRUSTEES OF THE LATE JOHN H. FOSTER, ESQ. **J. C. Hook, R.A.**

View of the open sea, with a rocky shore stretching away to the r.; on a sandy cove in the foreground two boys are playing with a puppy; near them stand a donkey and its foal; clear sunlit sky. Signed with a monogram, and dated 1872. Canvas, 30 by 54½ in.
Exhibited in 1872.

LENT BY PAINTER.

199 OYSTER BEDS.

OLF HARRIS, ESQ. **J. C. Hook, R.A.**

An estuary at low tide; in the l. foreground are two men digging for oysters, and near them a girl lying down; sailing boats in the middle and l. distance; clear sky. Signed with a monogram, and dated 1872. Canvas, 19½ by 31½ in.
Exhibited in 1872.

200 LA VENDEMMIA, SARZANA.

BRYAN HOOK, ESQ. **J. C. Hook, R.A.**

View in an Italian village; two oxen, which have been unyoked from a cart laden with tubs full of grapes, are drinking at a stream; a man is holding them and looking round at a woman, who, with a pail in her hand, stands leaning against the cart; beyond the village is seen a lofty range of hills; blue sky, with clouds. Canvas, 33½ by 54 in.
Painted 1875; never exhibited.

201 THE RETURN OF TORELLO.

ALBERT WOOD, ESQ. **J. C. Hook, R.A.**

A composition of six principal figures, seated round a table on which are fruit and wine; on a stool in the foreground are two boys; two attendants, one a black man, are handing wine, and another is going out through a door on the l. Canvas, 34½ by 48¼ in.
Exhibited in 1852, with the following quotation: "Signor Torello goes to fight the Turks, and is made prisoner; his wife, supposing him to be dead, is persuaded by her family to marry again. Torello returns, and appears in disguise at the marriage feast, when he makes himself known to his wife by dropping his ring in a pledge cup.—*Boccaccio.*

202 SEA DAISIES.

BRYAN HOOK, ESQ. **J. C. Hook, R.A.**

View over the open sea, with a rocky headland on the l; in the foreground is a young donkey, round whose neck a girl has hung a garland of wild flowers; on the r. another girl is stooping to pick up some flowers; blue sky, with clouds. Signed with a monogram, and dated 1886. Canvas, 40 by 57 in.
Exhibited in 1886, with the quotation—

"While I thy amiable cheeks do coy,
And stick musk roses in thy sleek smooth head,
And kiss thy fair large ears, my gentle joy."
—*Shakespeare.*

LENT BY PAINTER.

203 "LUFF, BOY!"

THE EARL OF ALTAMONT. J. C. Hook, R.A.

Seated in the stern of a fishing-boat, in the bottom of which are several fish, are an old man and two boys; the younger one, in obedience to the man's orders, is pushing over the rudder with both hands; behind the boat rises the curling crest of a wave; clear sky. Signed and dated, "J. C. H., 1859." Canvas, 24 by 36 in.

Exhibited in 1859.

204 THE FOWLER'S POOL.

ALLAN J. HOOK, ESQ. J. C. Hook, R.A.

View from some high ground across the open sea; in the foreground is a pool from which some wild ducks are rising, two have fallen at the foot of a bank over which a man with a gun is leaning; blue sky, with clouds. Signed with a monogram, and dated 1889. Canvas, 28 by 48 in.

Exhibited in 1889.

205 SEED TIME.

ALLAN J. HOOK, ESQ. J. C. Hook, R.A.

View of a wooded landscape, with cottages and sheds in the middle distance; in the r. foreground a man is emptying seeds into a sack; on the l. are a boy and girl, and two donkeys harnessed to a barrow; cloudy sky. Signed with a monogram, and dated 1894. Canvas, 45 by 73 in.

Exhibited in 1894, with the quotation—

"Let not Ambition mock their useful toil,
Their homely joys and destinies obscure;
Nor Grandeur hear with a disdainful smile
The short and simple annals of the poor."—*Gray.*

BLACK AND WHITE ROOM.

WATER COLOURS—Nos. 206-245.

LENT BY ARTIST.

206 ST. JOHN'S HOSPITAL, CANTERBURY, SEPTEMBER 5, 1845.

MISS TATLOCK. **Peter de Wint.**

View of the quadrangle, with a woman hanging up clothes; other figures. 11 by 18 in.

207 ALDBURY, AUGUST 20, 1847.

MISS TATLOCK. **Peter de Wint.**

A cottage, with a clump of trees on the l. 11¼ by 17¾ in.

208 RIVER SCENE.

C. MORLAND AGNEW, ESQ. **Peter de Wint.**

View, looking along a river crossed by a wooden bridge in the foreground. 14¾ by 22¼ in.

209 CLASSICAL COMPOSITION.

J. L. ROGET, ESQ. **George Barret.**

A river seen winding between high wooded banks; a clump of high trees on the r.; a shepherd and sheep in the foreground. Signed and dated, "Geo. Barret, 1835." 10 by 8½ in.

210 SEASCAPE.

J. L. ROGET, ESQ. **François L. T. Francia.**

An agitated sea; some boats in full sail. Signed and dated on sail, "L. Francia, 1832." 6 by 9½ in.

LENT BY ARTIST.

211 SUSSEX DOWNS.

C. Morland Agnew, Esq. **H. G. Hine.**

Extensive view over the downs, with high ground on the l. and in the distance. Signed and dated, "H. G. Hine, 1878." 19¾ by 35 in.

212 A SANDY LANE.

Mrs. Sandars. **Birket Foster.**

On a bank which borders the lane on the r., a boy at the foot of a tree is handing a bird's nest to a girl; sheep and lambs are lying on the roadway. Signed with monogram. 9 by 6¾ in.

213 SEASCAPE.

J. L. Roget, Esq. **George Chambers.**

Ships in full sail on an agitated sea; coast line seen in the distance. 5¾ by 10¼ in.

214 THE MAID AND THE MAGPIE.

C. Fairfax Murray, Esq. **William Hunt.**

Interior of a cottage at Shillington, Beds. On the r. a girl is seated, paring apples; numerous kitchen utensils are lying on the floor; outside the window hangs a cage, in which is a magpie. Painted 1838. 17¾ by 22¼ in.

215 FRAMLINGHAM CASTLE.

J. L. Roget, Esq. **John Sell Cotman.**

View of the castle, with cattle in the foreground. Signed and dated, "J. S. Cotman, 1828." 7¼ by 10½ in.

216 EVENING.

J. L. Roget, Esq. **Peter de Wint.**

View of marshlands, with a ruined castle on the r.; sunset sky. 5¼ by 14 in.

LENT BY ARTIST.

217 ON THE WHARFE.

C. Fairfax Murray, Esq. J. M. W. Turner, R.A.

View, looking across the river to a wooded bank; a kingfisher is perched on a rock near the bank. Signed, "J. M. W. Turner, R.A." 11¾ by 15¼ in.

218 A NIGGER BOY WITH A TAMBOURINE.

W. H. Lever, Esq., M.P. William Hunt.

Three-quarter figure, seated to r., holding a tambourine in his lap Signed, "W. Hunt." 11 by 7¾ in.

219 THE BYRE.

The Rev. R. C. Scrimgeour. William Hunt.

Interior of a cowshed; a red and white cow stands in its stall; on the r. an old man seated on a milking-stool. Signed "W. Hunt." 21½ by 29¾ in.

220 PLUMS AND GRAPES.

C. Fairfax Murray, Esq. William Hunt.

Bunches of black grapes and plums, lying against a mossy bank. 9½ by 17¼ in.

221 REMAGEN AND LINTZ.

C. Fairfax Murray, Esq. J. M. W. Turner, R.A.

View on the Rhine, Remagen on the l. bank, Lintz on the r.; figures and a horse and cart in the r. foreground. 7½ by 12 in.

222 SEAFORD FROM NEWHAVEN.

C. Morland Agnew, Esq. Copley Fielding.

A rough sea; pier head, with figures on the l.; ships on the r.; the town and line of coast in the distance; blue sky, flecked with clouds. Signed and dated, "Copley Fielding, 1853." 24¾ by 38 in.

LENT BY ARTIST.

223 A CHAFFINCH'S NEST, AND PRIMROSES.

W. H. Lever, Esq., M.P. **William Hunt.**

A nest and a basket of primroses against a mossy bank. Signed, "W. Hunt." 12¼ by 16½ in.

224 LANDSCAPE.

J. L. Roget, Esq. **Francis Oliver Finch.**

View of a river, surrounded by wooded heights, on one of which rises a castle; cattle and a figure in the foreground. 7½ by 11¼ in.

225 PEACE AND WAR.

W. H. Lever, Esq., M.P. **David Cox.**

Extensive view, with the sea in the distance; on a hill in the l. foreground are two men and a boy and girl with some sheep; while some artillery and infantry are seen marching along a valley on the r.; stormy sky. Signed, and dated, "David Cox, 1848." 23½ by 33½ in.

226 COLCHESTER.

C. Fairfax Murray, Esq. **J. M. W. Turner, R.A.**

The town is seen on rising ground across some water; on the r. is a mill-house, and some boys and a dog chasing a hare. 11¼ by 16 in.

227 BOY WITH CANDLE.

E. Montefiore Micholls, Esq. **William Hunt.**

Half figure of a boy shading a lighted candle with his r. hand. Signed and dated, "W. Hunt, 1850." 10¾ by 7½ in.

228 WALTHAM ABBEY.

Miss Tatlock. **Peter de Wint.**

The abbey, surrounded by trees, occupies the whole of the picture; in the foreground, near a bridge leading to an archway, are some men with long poles. 9½ by 15 in.

LENT BY ARTIST.

229 LANDSCAPE.

J. L. Roget, Esq. **Francis Oliver Finch.**

High ground, with trees; in the foreground a man and dog, walking along a road. 7½ by 11½ in.

230 VIEW ON THE THAMES.

J. L. Roget, Esq. **George Barret.**

The river is seen stretching away on the r.; in the foreground are some boats moored to the bank; some cattle and figures near them; on a road that runs along a wall to some buildings on the l. is a covered waggon with two horses. 9½ by 20 in.

231 DURHAM CATHEDRAL.

J. L. Roget, Esq. **Thomas Girtin.**

View of the cathedral from the river, with the bridge in the foreground. 15 by 19½ in.

232 A RUINED ABBEY.

J. L. Roget, Esq. **Thomas Girtin.**

The abbey is seen on some rising ground in the middle distance; trees and buildings beyond; stormy sky. 6½ by 9¾ in.

233 CASSIOBURY.

C. Morland Agnew, Esq. **J. M. W. Turner, R.A.**

General view of the house and adjoining buildings; in the foreground a mounted huntsman and hounds. 18½ by 27¾ in.

234 CONWAY CASTLE.

C. Fairfax Murray, Esq. **David Cox.**

View of the castle from the seashore, with the waves breaking at its base; in the foreground a group of men and women on foot and on horseback; stormy sky. Signed, "David Cox." 8¼ by 11¾ in.

LENT BY ARTIST.

235 VIEW FROM RICHMOND HILL.

J. L. Roget, Esq. **John Varley.**

Looking along the Thames valley; three figures seated in the foreground. Signed "J. Varley." 5¾ by 9½ in.

236 THE WINDMILL.

Miss M. Edith Durham. **David Cox.**

View over a sandy heathland, with the windmill in the middle distance; cloudy sky. Signed, "David Cox." 11¾ by 18¼ in.

237 A COUNTRY ROAD.

Miss Tatlock. **Peter de Wint.**

Wooded landscape, with a road in the foreground, on which is a man on horseback followed by a dog. 6¼ by 15¼ in.

238 A COUNTRY ROAD.

J. L. Roget, Esq. **Henry Edridge, A.R.A.**

A waggon, drawn by two horses, proceeding along a road that runs by a park wall; on the side footpath are a man, a woman, and a child; horses and figures on horseback in the distance; clear sky. 8 by 10¾ in.

239 Portrait of THE PAINTER.

Geoffrey Marks, Esq. **Frederick Walker, A.R.A.**

B. 1840; A.R.A. 1871; d. 1875.
Bust to r., looking at the spectator. 6 by 4½ in.

240 CHRISTCHURCH, 1843.

Miss Tatlock. **Peter de Wint.**

View, looking across the river, with a cottage and trees on the r.; clear sky. 9¼ by 28½ in.

LENT BY ARTIST.

241 LINCOLN.

Miss Tatlock. **Peter de Wint.**

View of the cathedral and town from the meadows below; in the foreground, men and women carting hay; clear sky. 9¾ by 18¼ in.

242 THE ABBEY CHURCH OF MARGAM, NEATH, GLAMORGAN.

C. Morland Agnew, Esq. **Samuel Prout.**

In the foreground a road, on which are some cattle driven by a man followed by two dogs, passes by some cottages and continues on beyond the w. front of the church; clear sky. 25¾ by 36 in.

243 A CONVOY.

J. L. Roget, Esq. **François L. T. Francia.**

A rough sea, with several sailing vessels; stormy sky. 10 by 18¼ in.

244 CHRISTCHURCH, 1843.

Miss Tatlock. **Peter de Wint.**

View across the river; clear sky. 9½ by 28½ in.

245 A RIVER IN FRANCE.

J. L. Roget, Esq. **J. M. W. Turner, R.A.**

The river in the foreground, crossed by a bridge of many arches in the middle distance; castellated building on the l.

Sketch on blue paper of one of the series of rivers in France. Not engraved. 5½ by 7½ in.

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